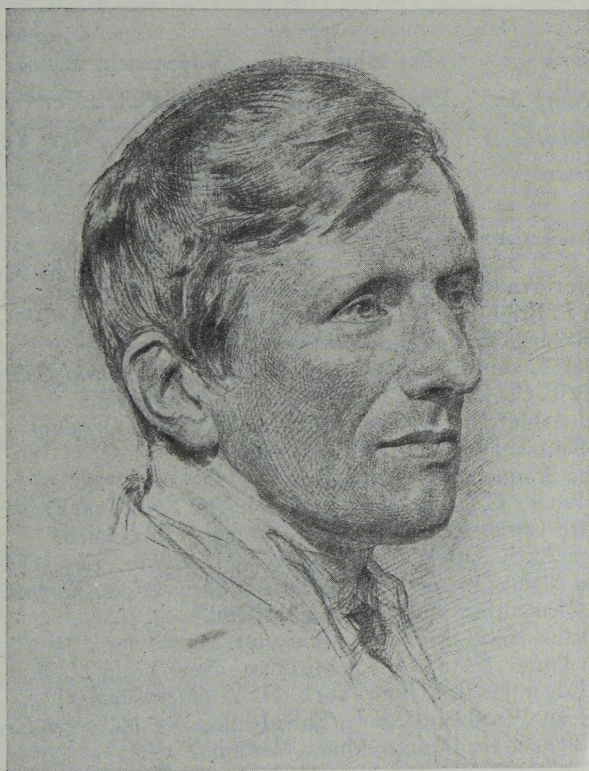


# The Hymn

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JOHN HENRY NEWMAN (1801-1880)

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## President's Message

Alert pastors and church musicians appreciate an "occasion" which will stimulate interest in sacred music and give opportunity for its expression. The year 1951 brings such, when, under the leadership of The Hymn Society of America, the 400th Anniversary of the Genevan Psalter of 1551 will be celebrated. This is the Psalter which has given us a number of notable tunes, the most famous of which is *Old Hundredth*.

Similar anniversary commemorations have been sponsored in the past by the Society. The year just ended brought the 300th Anniversary of the Scottish Psalter of 1650; this was observed in many communities across the country, with three notable Psalter Festivals in New York City. The Bicentenary of Isaac Watts' death was the featured celebration in 1948, widely celebrated in America and abroad. The Watts commemoration was the most popular of such observances thus far, and it captured the imagination of church and music leaders in communities large and small. Previous to the Watts celebration was the Lowell Mason Centennial in which The Hymn Society of America joined with public school organizations in honoring this great leader.

It is good for us to sing the songs of Zion and to enrich our congregational hymn repertoire. It is good for us to deepen our appreciation of the rich Christian heritage of hymns. Let us make 1951 a year in which the men of 1551 and their tunes live again on our lips and in our lives.

DEANE EDWARDS

## Membership in the Hymn Society of America

Membership in the Society is open to all those in sympathy with its objectives as set forth by its founder, Miss Emily S. Perkins: to cultivate the use in worship of the better Christian hymns and tunes; to stimulate congregational singing of hymns; to encourage the writing and publication of hymns that express the spiritual needs of modern Christian life, and of tunes of genuine musical value that are adapted to congregational singing; to collect hymnic data and to encourage research and discussion in the field of hymnology, with a view to publication of important material thus secured. For information concerning membership in the Society, communicate with the Executive Secretary, Dr. Reginald L. McAll, 297 Fourth Avenue, New York 10, New York.



# The Hymns of John Henry Newman

JOSEPH J. REILLY

A GOOD HYMN," said Tennyson, "is the most difficult thing in the world to write," presumably because, among other things, it is fatally easy to express religious thoughts in words and figures whose freshness departed generations ago and which have lost that vital power to awaken the imagination and to stir the emotions. Without that power there may be rhyme and meter, but no true poetry. With few exceptions, poor religious poetry, though set to good music, may scarcely be expected to survive.

In 1885 E. P. Dutton published a handsome little volume entitled *Hymns by John Henry Newman* which contained nearly all of Newman's published verse. The Preface, signed by the initials W.M.L.J., expresses the conviction that "though there may be nothing with the same familiar sound and sweet associations (as 'Lead, Kindly Light') there is much to repay study, and not a little that is worthy to be counted among a hymn-lover's treasure for evermore." Sixty-six years later, on the one-hundred-fiftieth anniversary of his birth, we pay tribute to John Henry Newman as a hymn writer.

Newman was an accomplished violinist and a passionate lover of music; it was natural that he turned to poetry which offered a second outlet to his emotions. But he did not take his own poetry too seriously. He spoke in one of his letters (written, I think, in his sixties) of composing while shaving, and behind the humor of that remark was more than a grain of truth. He found satisfying prose slavishly hard, and poetry was extremely easy to write; thus, he found a form of literary relaxation from the relentless exactions of prose. When he presented his collected verse to the public in 1868 he confessed that he did so only because some critics, much to his surprise, found some merit in his poems. All of them, he added, had associations of memory and personal feelings.

In the autumn of 1832 Newman set out on a Mediterranean voyage with Archdeacon Froude and his son Hurrell. Newman was exhausted by his ceaseless efforts to complete *The Arians of the Fourth Century*, and Hurrell Froude was commencing to show signs of the disease which was to bring about his untimely death four years later. In a sense this six months holiday was to prove a golden interlude for the harassed Newman who as writer, teacher, and clergyman, had been wearing himself out at Oxford. It was this holiday which provided both the leisure and the inspiration for what was to prove to be almost four-fifths of his published poetry.

Newman's mind was not at peace. The Church of England was threatened with disestablishment and that calamity evoked not only a feeling of fierce resentment toward her foes, but a chain of thought which was to lead to the Oxford Movement, and, in Newman's case, to Rome.

As the ship cruised through the Mediterranean, Newman recalled the struggles of the early Church, the deadly attacks of her foes, the genius and sanctity of the early Fathers, and the leadership of an Athanasius or a Basil—so needed in England. Hopes and fears alternated in his mind and found utterance in lyrics often hastily written, but always expressive of deep emotion. For the most part these poems appeared in the *British Magazine* together with those of a few like-minded friends, and in 1836 they were all published with the title *Lyra Apostolica*. The sale was enormous. It was not until 1868 that Newman published *Verses on Various Occasions*, the inclusive title of such of his poetry as he seemingly wished to preserve. Most of the poems were already published in *Lyra Apostolica*; the rest—all but thirty-six verse translations—were written after 1845 and include "The Dream of Gerontius," eighteen short poems, and five in Latin, with a metrical translation of one. Nine of these original poems were designated for singing and three were called hymns.

A sampling of twenty-seven hymn collections whose dates of publication range from 1858 to 1938 (eight of which appeared only in the United States) will provide some basis for estimating which of Newman's poems have found favor with editors of hymnals. In all I found eight in these books, of which "Lead, Kindly Light" was easily the favorite, with "Praise to the Holiest in the Height" (The Fifth Choir of Angelicals from "The Dream of Gerontius") ranking second. Others were "Time was, I shrank from what was right," "Two brothers freely cast their lot," and "Firmly I believe and truly." The remaining three were translations from the Roman Breviary: "Come, Holy Ghost, Who ever One," "Now that the day-light dies away," and "O God, unchangeable and true," all of them marked by simplicity and beauty.

The thought of death was never far from Newman's mind, not because he invested it with morbid fears, but because it would mean the rending of the veil and the final face to face with God. In his sixties he already thought of himself as *gerōn*, an old man, and as he noted the deaths of Thackeray, Scott, and Southey, he remarked, "One passes year by year over one's death day," and wondered what day he would die. It is not surprising that his long, long thoughts should come to sudden flower in "The Dream of Gerontius" and that he could write it in three weeks. The poem includes not only "Praise to the Holiest"



but also two of the most exquisite lyrics he ever wrote, "Take me away, and in the lowest deep," and "Softly and gently, dearly-ransomed soul," which has been set to music. When studied beside "Praise to the Holiest," these two lyrics reveal the striking difference between religious poetry and the hymn. "Praise to the Holiest" is the triumphant outpouring of angelic voices proclaiming the wisdom of the Most High and the sacrificial love of the Son; the other lyrics are voiced in hushed tones, each by a single speaker; the first, Gerontius, pleading that purgation may begin at once, thus hastening the sight of the Blessed Vision of Peace; the second, the Angel, giving the tender assurance,

Swiftly shall pass thy night of trial here,  
And I will come and wake thee on the morrow.

"Gerontius" appeared in 1865. Three years later Sir Francis Doyle took it as the subject of his inaugural address as Professor of Poetry at Oxford. Swinburne (though too much the pagan to feel sympathy with the central conception of the poem) praised it highly, and General Gordon, during the tragic last days at Khartum, had a copy always with him, his favorite passages marked in pencil. Newman proposed that "Gerontius" should be set to music, and Sir Edward Elgar responded with his superb oratorio. The angelic choruses (there are five, each with the same initial stanza) have been especially praised, and the fifth—most beautiful of all—was set to music by four composers, among them John B. Dykes, whose version was sung at the funerals of Gladstone and Dean Church. True to the irony so often evident in Newman's life, the former was the adversary against whom he directed his celebrated *Letter to the Duke of Norfolk*, while the latter remained his fast friend from Tractarian days until death.

Praise to the Holiest in the height,  
And in the depth be praise;  
In all his words most wonderful,  
Most sure in all His ways!

O loving wisdom of our God!  
When all was sin and shame,  
A second Adam to the fight  
And to the rescue came.

O wisest love! that flesh and blood,  
which did in Adam fall,  
Should strive afresh against the foe,  
Should strive, and should prevail;

## THE HYMN

And that a higher gift than grace  
 Should flesh and blood refine:  
 God's Presence and His very Self,  
 And essence all-divine.

O generous love! that He who smote  
 In Man for man the foe,  
 The double agony in Man  
 For man should undergo;

And in the garden secretly,  
 And on the cross on high,  
 Should teach His brethren, and inspire  
 To suffer and to die.

To the readers of this article I submit the question put to me in a recent letter by my friend, Father Henry Tristram of the Birmingham Oratory, the foremost living authority on Newman: "Do you think with me that 'Praise to the Holiest' is the most perfect hymn in the English language?"

In 1850 the *Birmingham Oratory Hymn Book* appeared, and although Newman was going through one of the most momentous periods of his life, it is hard to believe that he took no part in selecting its contents, though nothing from his own pen was included. Subsequent editions, however, tell a different story: the second (1854) included ten by Newman, "All is divine," "Green are the leaves," "On Northern Coast," "The Angel-lights," "The holy monks," "The One True Faith," "There sat a Lady," "This is the Saint," and two translations from the Roman Breviary, "Framer of the earth and sky," and "The red sun is gone"; the third edition (1862) contained five more, "Help, Lord, the souls," "I do not ask for fortune," "Thou champion high," "Unveil, O Lord," and "Soul of Christ." The fourth edition (1888) differed from its predecessor only in that "Praise to the Holiest" was added. This is the single instance in which the *Birmingham Oratory Hymn Book* agrees with the twenty-seven hymnals referred to earlier in this article as providing some basis for estimating Newman's place as a writer of hymns, reflected by the judgments of hymnal editors.

Granting that, of these sixteen poems, "Hail to the Holiest" stands supreme, only "Thou Champion High," "Unveil, O Lord," and the translation "Framer of the earth and sky," reveal Newman at his best. Of the others, some seem deficient in verse, body, emotional appeal, or are pretty rather than beautiful. The hymn to St. Michael begins with the ringing lines:



Thou champion high  
 Of Heaven's imperial Bride,  
 For ever waiting on her eye,  
 Before her onward path, and at her side,  
 In war her guard secure, by night her ready guide!

As an example of Newman's facility as a translator I offer this from the second edition of the *Birmingham Oratory Hymn Book*. The words are taken from the Roman Breviary, but when Newman versifies them in translation, the result contains all the essentials of a great hymn:

*Aeterne rerum conditor*

1. Framers of the earth and sky,  
 Ruler of the day and night,  
 With a glad variety  
 Tempering all, and making light;
2. Gleams upon our dark path flinging,  
 Cutting short each night begun,  
 Hark! for chanticleer is singing,  
 Hark! he chides the lingering sun.

In 1897 Doubleday and McClure Co. published an American edition of *Hymns that have Helped*, described as "a collection of hymns which have been found most useful to the children of men," and edited by William T. Stead, who wrote:

When the Parliament of Religions met at Chicago, the representatives of every creed known to man found two things on which they were agreed. They could all join in the Lord's Prayer, and they could all sing "Lead, Kindly Light."

Writers as unlike as Thomas Hardy and Richard Le Gallienne were open to its appeal; Hardy ranked it among his first three favorites; Le Gallienne wrote of it:

"I was brought up among the Baptists, who, if I remember aright, did not in my time sing 'Lead, Kindly Light,' which I have learned to love in a late period of church-going. That seems to me, if one had to choose, the finest of all hymns, as it contains piety and poetry in the highest proportion."

The prince of hymnologists, John Julian, has a masterful essay on the hymn in his Dictionary, and he says that it "must be regarded as one of the finest lyrics of the nineteenth century."

Everyone knows that Newman wrote this hymn while becalmed on an orange boat in the straits of Bonifacio at a time when he was sorely troubled by a sense of "a work to be done in England" the nature of which was only less unclear than the ways by which it was to be accomplished. Only a short time before he had been stricken by an attack of Sicilian fever which threatened to be fatal—though at its height he was sure that he would be spared—if for no other reason than the fulfillment of this mysterious duty. Convinced that his recovery was providential, physically weak, inwardly overcome by that spirit of humility which the truly great feel when summoned to high action, Newman made this hymn the perfect expression of his mood.

An uncompromising critic would possibly insist that, despite its fame and popularity, "Lead, Kindly Light" suffers from a confusion of metaphor. In the first stanza the poet prays for light amid darkness, the same figure appearing in the third stanza. But in the second he has confessed as a fault his love for the day whose light he now prays Heaven to send him as a boon. The critic might say that the imagery is not new and that there is no single striking stanza or "inevitable" phrase. Finally, as one critic has complained, "To my mind there is only a spirit of sadness, the blind groping in the dark of loneliness and helplessness. Surely, this is not the highest hope of a follower of Christ."

In the light of the strictures mentioned above—somewhat unwarranted—how is the universal popularity of "Lead, Kindly Light" to be explained? Primarily, I think, because it is a prayer for guidance, and who among the children of Eve is always certain of his way? Again, the words come not "from the depths of some divine despair," but from a heart unshakable in hope and faith and bowed low in humility. The tone is subdued, intimate, personal, even though the voice is that of a man capable of such intense feeling that few except his intimates sensed its presence. Further, both as lyric and as hymn, it reveals two striking things, Newman's realization of the individual (so persistent that at seventy-eight he chose "*Cor ad cor loquitur*" as the motto for his cardinal's coat of arms), and his awareness of God which was so vivid that he could write in his *Apologia* of resting "in the thought of two and only two supreme and luminously self-evident beings, myself and my Creator." Again, "Lead, Kindly Light" appeals because of its simplicity and its poignancy, qualities which mark such passages as the last paragraph of the *Apologia* and the final words of farewell in "The Parting of Friends." Add to all this the presence of some magic of the hymn's cumulative effect which no critical analysis can banish or completely account for. Nobody, however gifted or well-intentioned,

(Continued on p. 20)



# Church Music in Berlin—1950

LESTER HOSTETLER

*Editor's Note:* The Reverend Lester Hostetler, at present working under the Mennonite Central Committee in Berlin, has written the following in a letter dated October 18, 1950, to Dr. Messenger, at the request of the Editors.

WHEN WE CAME to Berlin last February to direct the Neighborhood Center we were naturally eager to learn what the war had done to German church life and music. Of 187 Evangelical churches in Berlin, not one was left intact after the siege of the city which ended in 1945. Sixty churches were slightly damaged, and sixty-nine were totally destroyed, including the cathedral and the well-known Kaiser Wilhelm Memorial Church.

By now, however, many of the churches are repaired so that services are held regularly in both the east and west sectors of the city, with a good attendance reported. Berlin is in a serious and explosive political situation for it is completely surrounded by the Red sea of communism, and about one-third of the city itself is in possession of the Reds. The citizenry is strongly anti-communist, and the hope of thousands is that the Americans will not permit themselves to be pushed out by the Russians. There is no danger of their doing so. Berlin serves as a show-window behind the iron curtain where the east can see what is going on in the west, and the west can have a good look at the kind of a paradise which the Soviets say is being built behind the curtain. It appears evident that the Americans intend to stay in Berlin and that any move on the part of the Soviets into west Berlin means a move into the armed might of the United States Army.

The pressure exerted by the Reds on the churches is indirect and subtle. So far the churches have been permitted to hold their services, in the east sector of the city as well as the west zone, but many church leaders are sensing the same dangers which nearly destroyed the church in the days of the Nazis. They are determined to put up more resistance against communism than they did against Hitlerism.

As for music in the churches, the first obvious fact is the great place which Bach has in the service and in the affections of the people. Probably this is more true this year than usual, due to the celebration of the Bach Bicentennial, but one is constantly aware that Bach is regarded by the German people as the fifth evangelist. The organ and choir music is predominantly Bach. His cantatas are often used as a

part of the service in the Marienkirche in the east sector, the seat of Dr. Dibelius, Bishop of the Evangelical Church in Germany. The St. Matthaeus Kirche in Steglitz gives one of Bach's cantatas every other Saturday evening to crowded audiences. The *Passions* and the *Mass in B minor* are on the repertory of various musical organizations of the city, and one can hear these works repeatedly in the concert halls as well as in the churches.

It was our ambition to visit Leipzig, especially to see the St. Thomas Kirche in which Bach presided as Cantor. However, the city is in the Russian zone and one must plan such a visit with care. We were arrested recently and held five hours by the Russians on the preposterous charge of having taken pictures of military installations on the Glein-ecke bridge near Potsdam. The experience was most interesting, but we do not care for a repetition of it.

As for singing in the churches, the German congregations, like those in America, are not uniform in their performance or results. We have heard some stirring singing of the chorales in the Dom, in the heart of the old city, now in Russian hands. The main part of the church was destroyed, and so the congregation meets in the basement where a low ceiling and otherwise intimate atmosphere encourage participation in the singing. By far, the best congregational singing we have heard was in a mass meeting in the Marienkirche when church people from all over Germany had assembled to discuss the question of peace. We were thrilled to hear the power of the chorale—not unlike what it must have been in the early days of the Reformation.

The chorales are sung in unison, invariably, though often with elaborate organ accompaniment, and sometimes with an organ interlude between stanzas. The hymn books in the pews, appearing again in new printings, are word editions or words and melody, never the four voice parts as is customary in American hymnals. The old melodies, *Wachet auf, Wie schoen leuchtet der Morgenstern*, *Lobe den Herren*, and *Nun danket alle Gott* remain popular. There are a few smaller religious groups, especially of the evangelistic type, that use gospel songs, but one does not hear much of them in Berlin.

The German Evangelical Church, by far in the majority as a religious group in Berlin, is a liturgical church with services more formal than those to which some of us are accustomed. But the church is alive and aware of its responsibility; its services, especially in the east sector, are often marked with a sense of crisis and impending judgment. Grounded in the Christian doctrine of the infinite worth of the individual, the church constitutes the most effective organized witness against the evil political tides that are bedeviling this land of Luther and Bach.



# American Poets As Hymn Writers

ALFRED B. HAAS

IT IS ALMOST a platitude to say that a good poem does not necessarily make an effective hymn. One cannot imagine any congregation, however erudite, singing Francis Thompson's "Hound of Heaven" or T. S. Eliot's "Ash Wednesday"! A partial explanation comes from the poet Tennyson: "A good hymn is the most difficult thing in the world to write. In a good hymn you have to be both commonplace and poetical." No mean poet himself, Isaac Watts the hymn writer said: "It is hard to sink every line to the level of the congregation."

Our study is limited to American poets in our American hymnals. Very few of the poets consciously attempted to write hymns; they have found their way into the hymnal indirectly. We shall further limit our consideration to poets—persons so known in American Literature—and not including American clergymen who wrote verse. This will exclude such men as Henry Van Dyke and Phillips Brooks.

The following table may be of interest to those who wish to prepare hymn festivals based on the life and works of American poets. Five hymnals were used: Methodist (1935), Evangelical and Reformed (1941), Common Service Book of the Lutheran Church (1917), Presbyterian (1933), and the Episcopal (1940). Nine poets were studied: John Greenleaf Whittier, William Cullen Bryant, Oliver Wendell Holmes, Henry Wadsworth Longfellow, James Russell Lowell, Richard Watson Gilder, Sidney Lanier, Katharine Lee Bates, and Mary Lathbury.

The following table shows the distribution of hymns by the various poets in the hymnals named. One ought to bear in mind the date of publication of the Lutheran Hymnal; this, plus the fact that this church patterns its hymnal on the Church Year, may partially account for its neglect of the American poets.

	<i>Meth.</i>	<i>Ev.R.</i>	<i>Luth.</i>	<i>Pres.</i>	<i>Epis.</i>
Whittier	9	8	0	7	7
Bryant	1	2	1	1	1
Holmes	0	1	0	1	1
Longfellow	0	0	1 tr.	0	0
Lowell	1	1	0	1	1
Gilder	3	0	0	1	0
Lanier	1	1	0	0	0
Bates	3	1	0	1	0
Lathbury	2	3	0	2	0

Henceforth we shall refer to the hymnals with initial letters: M—Methodist; ER—Evangelical and Reformed; L—Lutheran; P—Presbyterian; and E—Episcopal.

Our first poet is John Greenleaf Whittier, the Hermit of Amesbury. Dr. Albert Edward Bailey, in his recent *The Gospel In Hymns*, calls Whittier the "poet laureate of American Hymnists." Is it not ironic that this great-souled Friend who never participated in the fellowship of hymn singing in his Quaker Meeting House, should contribute more hymns than any other poet?

From the seventeen stanza poem "The Brewing of Soma" comes the ever-popular "Dear Lord and Father of Mankind." Frederick Maker's tune *Rest* is used in all four of the hymnals which print the hymn. The Presbyterians, for some unknown reason, change the fifth stanza from:

Breathe through the heats of our desires

to:

Breathe through the pulses of desire

In the writer's opinion, nothing is gained. If we subject the hymn to the definitions cited earlier, we find that it is both "commonplace and practical," and, one might add, soundly scriptural. Every stanza has a biblical reference, and when we add Mendelssohn's commentary on *I Kings 19:9-12*, "But the Lord was not in the fire," we have two poetic treatments of an Old Testament incident.

Whittier's poem "We may not climb the Heavenly Steeps" appears in four of the hymnals, with varying first lines. In E we find that there has been added another poem which begins with one of the stanzas of "We may not climb," only now commencing "O Lord and Master of us all," which is the stanza ending the hymn in ER and M. ER and E begin this poem, not as "We may not climb the Heavenly Steeps," but as "Immortal Love, forever full." (It is well to check against any of these variations before deciding that: "This hymn just isn't in our book.") The words are a mystical prayer to Christ, and the music ought to suggest meditative, prayerful words. In most books Wallace's *Serenity* will be found, though E uses *Bishopthorpe* effectively, and the organist should not try strictly to observe the 16th notes, or the result will be far from prayerful!

A lovely response, "All things ("gifts" in E) are Thine, no gift have we, Lord of all gifts, to offer Thee," is found in all four books.

The quiet assurance of immortality, a favorite theme with Whittier, is found in two hymns. One, beginning "I bow my forehead to the dust" (in P and ER) is arranged as "I know not what the future



hath" in M and E. In the former it is set to *Cooling*, and if the first beat is accented, a lovely waltz finds its way into the sanctuary! The other hymn on immortality, "When on my day of life the night is falling," is found only in M and ER and was read at the poet's death bed. It ought to be used more often by clergymen at Christian funerals.

In any biographical study of Whittier used as hymn festival material, one should not overlook his social passion, his hatred of slavery, and his work with William Lloyd Garrison; it was then his pen became as mighty as the sword in striking out for freedom. This is evident in:

"Oh brother man, fold to thy heart thy brother.  
Where pity dwells, the peace of God is there.  
To worship rightly is to love each other,  
Each smile a hymn, each kindly deed a prayer."

These words appear in all four books. There are other hymns, many of them composite arrangements, found in E; the interested reader can check them for himself.

William Cullen Bryant surpasses Whittier at one point: all five books have one hymn from his pen. In M, P, and ER may be found the dedication hymn:

"Thou, whose vast unmeasured temple stands  
Built over earth and sea,  
Accept these walls that human hands  
Have raised, O God, to Thee."

The Episcopal book introduces a different one:

"O North, with all thy vales of green!  
O South with all thy palms,  
From peopled towns and vales between,  
Uplift the voice of psalms;  
Raise, ancient East, the anthem high,  
And let the youthful West reply."

The words are rather quaint, but one wonders why this should be included and Katherine Lee Bates' "O beautiful for spacious skies" omitted. In L and ER may also be found:

"Look from the sphere of endless day,  
O God of mercy and of might,  
In pity look on those who stray,  
Benighted in this land of light."

Again, one wonders why the Lutherans included this and yet found no room for Whittier. But strange are the ways of hymnal committees!

(Note: The writer has felt it best to quote brief lines from the hymns, preferring that readers look them up to observe them in full in their proper printing and musical setting.)

"The Autocrat of the Breakfast Table," the famed teacher of anatomy, Oliver Wendell Holmes, gains more enduring fame than his "Wonderful one-hoss shay" by finding his place in four of the hymnals. He is highest in Methodist esteem, good Unitarian though he was! They list: "Lord of all being, throned afar." The hymn has gradually come to be one of the universal favorites as a profound hymn on the transcendence and immanence of God. (It is also in ER, P, and E.) Also found in the Methodist hymnal is:

"O Love Divine, that stooped to share  
Our sharpest pang, our bitt'rest tear,  
On Thee we cast each earth-born care,  
We smile at pain while Thou art near."

Its lines are as revealing in one way as are the lines which Holmes wrote, lines which reflected the profound influence of his own New England home:

"Thou gracious God whose mercy lends  
The light of home, the smile of friends;  
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.  
We thank Thee, Father; let Thy grace  
Our loving circle still embrace."

These words are particularly well fitted to be sung with the tune *Rimington* with its nostalgic quality; when sung, the hymn makes us wonder whether such Christian homes do flourish in our modern era.

James Russell Lowell's poem "Once to every man and nation," gives us a chance to sing the moving Welsh tune *Ton-y-Botel* (so set in four hymnals). Lowell, whose "Biglow Papers" are still worth reading, wrote "The Present Crisis" concerning the War with Mexico—of interest to Texans. Out of the existing political unrest with its ramifications for slavery Lowell was to write the lines we now sing. Dr. Bailey has called this hymn "the earliest example in America of the Social Gospel in a hymn." One wonders whether, out of its setting, the hymn (?) really says much to contemporary congregations. At any rate, the hymn is rather far from Augustine's definition of a hymn as "sung praise to God."

Lowell's predecessor in the Chair of Modern Languages at Harvard, Henry Wadsworth Longfellow, usually does not receive recognition as a hymn writer, for he appears in the Lutheran hymnal as



the translator of a German poem of Simon Dach, "O how blest are ye whose toil is ended." This is altogether proper for a poet whose fame as a translator also rests on his English version of Dante's *Divine Comedy*.

Richard Watson Gilder appears in P and M, each using, to Sibelius' *Finlandia* the response:

"Through love to Light, O wonderful the way  
That leads from darkness to the perfect day."

The Methodists include two other hymns, possibly because Gilder was a Methodist. One of the hymns is about John Wesley, written for the 200th Anniversary of Wesley's birth and sung at the celebration at Wesleyan University. It is one of the best hymns by which to demonstrate the "pattern" of a good hymn, for Gilder builds his entire hymn on the *light, love* and *word* by which God spoke and speaks. Look it up at No. 10 in the Methodist book. The other, little known and seldom used, is:

"God of the strong, God of the weak,  
Lord of all lands and our own land,  
Light of our souls: from Thee we seek  
Light from Thy light, strength from Thy hand."

In such a study as this, one cannot overlook the poetic commentary on the Gethsemane story written by the Poet of the South, Sidney Lanier. The hymn may be found in M and ER. It is, of course, more poetic than hymnic, but since Lanier is "the only Southern Hymnist," (Bailey) the words deserve a place in more hymnals; incidentally, their presence in all books would serve further to exemplify the Christian spirit, "with malice toward none . . ." Many churches prefer to use the hymn on Maundy Thursday, sung often by soloist or quartet. Even when its tune is used as an organ prelude, this "Ballad of the Trees and the Master" has earned a rightful place in our hymnody.

We would not neglect the women poets. The famous professor of English literature at Wellesley, Katharine Lee Bates, is immortalized through her "America the Beautiful." The hymn is known throughout the country, and its use with the familiar tune *Materna* shows how, in a few decades, new words may supplant those long associated with a tune—for who today ever thinks of "O Mother dear, Jerusalem" when Ward's stirring tune is played? Yet, as the tune name indicates, the words were commonly used with this tune. (See E No. 584).

Mary Lathbury, poet laureate of Chautauqua, is in three of the hymnals with her well-known vespers hymn: "Day is dying in the west" set to William Sherwin's *Evening Praise*. The hymn may be effectively interpreted by an alert organist. Then, there is the much misused "Break, Thou, the bread of life," often used by uninformed clergymen (never by members of the Hymn Society!) as a Communion hymn. Even clergymen should know their scriptures well enough to know that Miss Lathbury was not referring to the event in the Upper Room, but to the miraculous feeding of the five thousand "beside the sea." And, because the author also refers to the Bible in her lines, some preachers have used the hymn suggestively by having the choir sing the first stanza *before* the sermon and the second one *after* the sermon. Of course, this assumes that the preacher actually does what the hymn suggests!

We have made but a beginning in a study of American poets and their oblique contributions to American hymnals. There may be a tendency for contemporary poets in our country to look down their noses at hymns, resulting in a paucity of contributions from this field in recent years. Be that as it may, modern poets may well bear in mind that a certain type of literary immortality is attained, not only through the writing of praiseworthy verse (which all-too-often becomes the cherished possession of a few members of the inner circle who understand poetry's esoteric references) but also by writing good hymns which become the possession of many, and, if truly catholic, express the longings and faith of all who "praise God from Whom all blessings flow."

## A United Nations Hymn

**M**ANY REQUESTS have come to the Editorial Committee of THE HYMN for a hymn suitable for use in connection with services or programs in which emphasis is given to the work and purpose of The United Nations. Dr. Marion Franklin Ham, eminent Unitarian clergyman, author, and hymn writer has submitted his hymn "Freedom," the words and tune of which appear on the opposite page. The hymn was written for use on United Nations Sunday, 1950.

Dr. Ham is widely known within his own denomination for nine of his hymns are in *Hymns of the Spirit*; several are to be found in other hymnals as well. The hymn is copyrighted, and permission for its reprinting may be obtained from Dr. Marion F. Ham, 10 Whitcomb street, Belmont 70, Mass.

# THE HYMN

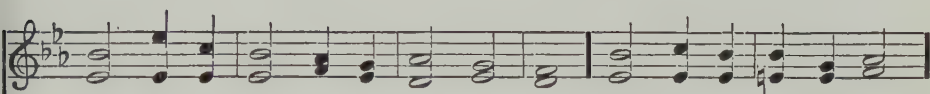
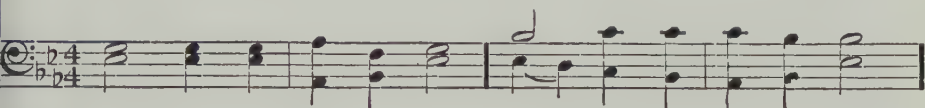
## FREEDOM

19

Tune, St Elizabeth (Crusader's Hymn)



1. Free - dom, thy ho - ly light, Shin - ing in earth's long night,
2. Birth - right of ev - ery soul, Man's dream of his high goal,



Fore - tells the dawn of the com - ing day; Like a re - splen - dent star  
Through pain and tears com - ing to thy flower; The hope of all man - kind,



Shed - ding its beams a - far, Thy glo - ry lights our dark - ened way.  
In free - men's hearts en - shrined, We hail with joy thy grow - ing power.

A-MEN.



3. Fierce foes still bar thy way,  
Pawns of the tyrant's sway,  
Set to destroy thy prophetic light;  
Their grim assaults shall fail,  
Armed wrong cannot prevail  
Against God's fixed eternal right.

4. Freedom, thy light divine  
Shall never know decline;  
God hath predestined thy victory;  
He guards thee with his laws,  
His power defends thy cause,  
He wills to make the whole earth free.

MARION FRANKLIN HAM



**Hymns of Newman** (Continued from p. 10)

has tampered with it without marring its beauty and destroying its magic. The hymn bears no mint mark but Newman's own. Whether read as a lyric or sung as a hymn, it is immeasurably greater than the sum of its parts. "Lead, Kindly Light" lacks "mass appeal," but it possesses that rarer quality—the power to appeal to countless individual souls.

Newman was not alone in the thought that "Lead, Kindly Light" was not a hymn. One correspondent wrote to him that though it was exquisitely beautiful, "it seemed rather a poem than a hymn as it closes with our reunion with those who have gone before us. In a hymn the heart seems to find its final rest only in God." This point seems to have impressed Newman, whose comment in the following incident suggests his agreement. About a year before his death, when very ill, he expressed the wish to have Faber's "Eternal Years" sung to him. When this was done he said:

"Some people have liked my 'Lead, Kindly Light,' and it is the voice of one in darkness, asking for help from our Lord. But this is quite different; this is one with full light, rejoicing in suffering with our Lord so that mine compares unfavorably with it. This is what those who like 'Lead, Kindly Light' have got to come to—they have to learn it."

There are several curious things about "Lead, Kindly Light." It was not set to music until thirty-four years after its original appearance in the *British Magazine*; Newman, we are told, first headed it "Faith—Heavenly Leadings," next, in *Lyra Apostolica*, "Unto the godly there ariseth up light in the darkness," and then, in *Verses on Various Occasions*, he gave it the title, "The Pillar of the Cloud," and he attributed its enormous success as a hymn to the music written for it by Dr. Dykes, which—incredible as it seems—he heard for the first time in 1886, eighteen years after it first appeared! That he did not regret its success must be recorded; on the contrary, it "surprises and gratifies me," he wrote in 1874, "and makes me thankful that (my lines) have made their way into so many collections."

Of about 6500 hymns Charles Wesley is represented in the typical hymn book by an average of only twenty; Watts by only eight or ten out of more than 600; Cowper survives in about fifty lines. Granted that, of the twenty-three of Newman's lyrics and translations which have found their way into hymn books, only "Praise to the Holiest" and "Lead, Kindly Light" are destined to survive, who shall say that they will not suffice to win their author enduring fame?

"He who would travel to immortality," remarked Anatole France, "must carry light baggage."

# The Genevan Psalter of 1551

GEORGE LITCH KNIGHT

THROUGHOUT THIS year The Hymn Society of America will promote the celebration of the 400th Anniversary of the Genevan Psalter of 1551. This Psalter is of great importance as the "fountain-head" of much of Protestant psalmody and hymnody. Present day church musicians are showing an interest in the revival of tunes from early psalters, and there is increasing emphasis on their contribution to the history of the church's song.

The Hymn Society of America is providing a collection of tunes from the 1551 Psalter with a wide variety of hymn texts for use during the Anniversary celebration. A considerable quantity of other material is available for use in celebrations or for study of the history of the French contribution to metrical psalmody.

The music of the French Huguenot Psalter is not unknown, but its full significance has not been universally appreciated. This is unfortunate in view of the obvious historical importance of the Calvinist contribution to church music. Professor Waldo Selden Pratt, in his definitive study, *The Music of the French Psalter of 1562*, New York, 1938, has shown how the 16th century tunes sprang out of the musical life of their time and attained place and influence for artistic reasons as well as the more obvious use as vehicles of common praise.

The French tunes have not attained widespread popularity for a number of reasons, perhaps the main one being their unusual metrical structure. They were composed and adapted for individual psalms, and Professor Pratt emphasizes "the aim at individuality . . . usually dictated by the verse." In the 125 tunes of the French Psalter there are 110 different meters each of which has its own particular tune. Such a situation is the direct opposite of the 16th century English and Scottish psalters which were to become dominated by the ballad meter. Therefore, the unusual metrical patterns of the tunes (dictated by the exigencies of French verse) makes a problem in the discovery of modern hymn texts which may be set to the tunes without gross distortion of poetic stress. The Hymn Society's Collection endeavors to provide words which are themselves worthy and which will fit appropriately with the various tunes.

The tunes from the French Psalter were devised originally for unison singing, unaccompanied, for singers who desired to sing the music for artistic pleasure as well as for spiritual edification. The melodies have an inherent freedom of movement and accent, and attention

should be given to the musical structure of the tunes as well as to the word-stresses. Professor Pratt infers that the *phrases* were usually handled freely as separate units.

From the Strassburg Psalter of 1559 until the publication of the complete Psalter in 1562, the French Psalter went through many editions. It was the Psalter of 1551 which marked the "first permanent maturity of verse and music." About this same time the British psalters commenced their rapid development, and soon became relatively independent of the early French influences. The Genevan Psalter of 1551 contained 39 of the 80 tunes that had been tested by congregational use during the preceding twelve years. The texts for these were all by Clement Marot. There were 46 more tunes added in 1551, making 85 in all; 12 of these were fresh settings of psalms by Marot and 34 were adapted to newly written paraphrases by Theodore Beza.

The great French scholar Douen believes that for all the official editions from 1542 till 1557 Louis Bourgeois was the chief, if not the only musical supervisor. Just before 1551 the City Council of Geneva actually put Bourgeois in jail for having changed certain tunes without their permission, but Calvin had him set free. Significantly, in the 1551 book the tunes appear as Bourgeois modified them. Prof. Pratt summarizes Bourgeois' contribution to the French Psalter tunes:

Through all his work, as finally settled, runs a sureness of touch and a degree of freedom that imply that he was a serious and skillful artist. To him is plainly due the individual style that sets the French Psalter apart from all others of its age.

The influence of the Psalter outside France was enormous. Within four years of its completion the French Psalter was adopted as the manual of praise of the Reformed Church of the Netherlands. The Dutch-French Psalter is still a living force today. A German translation of the Psalter was prepared in 1573, and was used in at least sixty editions for two centuries. It is possible that the German version, like the Dutch, had greater circulation than the one for Huguenot France; Zahn, in his catalogue of melodies points out that 19 French tunes passed into Lutheran use before 1600, 28 more before 1700, 19 more before 1800, and 13 more since 1800. Of the 125 French Psalter tunes he includes at least 79.

The Psalter of Henry Ainsworth, issued in 1612 at Amsterdam for the English refugees, had six editions before 1700, and was widely used in England by the Puritans; this book, containing some of the French tunes, was carried to America in 1620 and used at Plymouth, Massachusetts, until 1692. Thus, the American Pilgrim Fathers sang some of the tunes we shall commemorate in 1951!



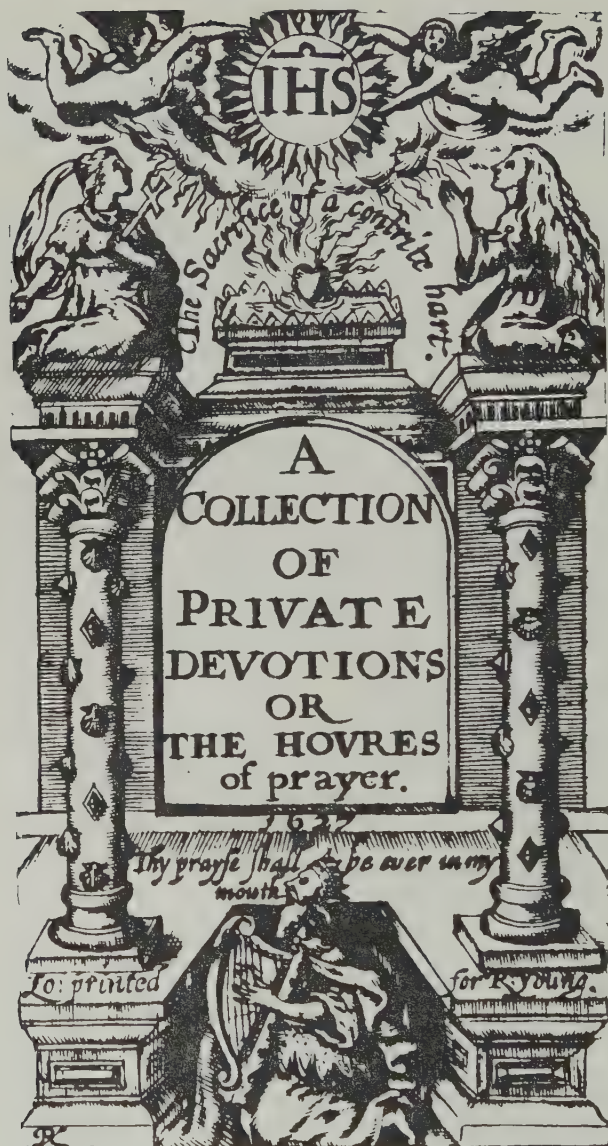
It is the desire of The Hymn Society of America that through such a celebration as the 400th Anniversary of the Genevan Psalter of 1551 American congregations may once again be familiar with the tunes which our ancestors sang, and that the tunes may be used in their modern (harmonized) forms. There has been a steady growth of interest in hymn festivals during the past decade, and this Genevan Psalter celebration offers a felicitous opportunity to broaden the congregational hymn repertoire in any Protestant church. Many contemporary American hymnals contain Genevan Psalter tunes; a list of these may be obtained from the Society.

The congregation should be carefully prepared for the use of the Society Psalter Collection. The minister ought to give some history of the French Reformation; much information is available on this subject. It would be well for the organist to make use of some of the compositions based on Genevan Psalter tunes, and the choirmaster may familiarize the tunes through use by the choir. Above all, it is urged that no one fear to introduce "new" tunes or such a familiar tune as *Old 100th* set in its early form. Recent experience with a congregation numbering nearly 2000 in New York City has proven that carefully planned organ accompaniment and strong choir support will bring about enthusiastic congregational participation in supposedly "unfamiliar" tunes.

It is safe to say that the Genevan Psalter celebration provides the greatest and most diversified variety of possible services, festivals, and programs. There are many thematic possibilities: the historical development of the tunes may be shown in demonstration; the influence of the French tunes on Lowell Mason and English hymn tune composers (Smart's *Pilgrims* and Monk's *Eventide*) may be shown; music clubs or schools will find no shortage of contemporary choral music of the 16th century.

Under the Society's leadership America celebrated the 300th Anniversary of the Scottish Psalter with great enthusiasm; there is every reason to look for an even greater interest in the Genevan Psalter commemoration. Some persons felt that the Scottish psalms provided rather limited possibilities. That criticism cannot be made of the 1951 collection, for the hymns in every case are worthy in their own right, and they represent a broad and ecumenical emphasis.

Let everyone who is sincerely concerned with the improvement of congregational singing in America contribute toward making the 1951 celebration of the Genevan Psalter a success; such success will assure a broader appreciation of and use of some of the finest tunes in the history of the Church.



Title-page of Cosin's *Collection of Private Devotions*, 1627  
 From the Douce Collection, Oxford University

Top: a man and woman worship before the name "Jesus" in its contracted Greek form in a halo of flame and cloud presented by two angels. Below this: a heart burns on an altar. The inscription reads "The Sacrifice of a contrite heart." Bottom: David plays and sings "Thy praise shall be ever in my mouth."

# John Cosin's Hymn Translation

ALBERT EDWARD BAILEY

THE CHURCH of the seventeenth century in England was a whirlwind: the Christians of that day evidently had forgotten one of the main teachings of Jesus, "Love your enemies, bless them that curse you."

In this age of Charles I the Catholics were subtly plotting to restore their ancient Church to its position of control; all Protestants were their enemies. The Anglican Church was fighting to maintain its supremacy over all other sects who opposed its support by universal taxation. The Puritans, while not objecting to an Established Church, were fighting to purify the same—to eliminate superfluous vestments, genuflections, organs, stained glass—all of which they considered superstitious relics of popery. The Presbyterians were fighting for a democratic church in which authority ascended from the common people through their representatives to General Assemblies. Baptists were also democratic, but insisted that only adults could be church members, and then only after immersion. Everybody could produce proof texts from the Bible to show that the other fellow was wrong.

How impossible to live in spiritual peace in such a world!

Now enters John Cosin (1594-1672), a humble rector who felt starved in his spiritual life because the hours of prayer that once had been seven in number were now reduced to two. The Prayer Book made no provision for a pious soul who longed for many more periods of devotion.

Cosin hoped that others would welcome a fuller spiritual life, and he wrote a book after the style of a "Primer." This collection might be called a "Prayer Book for the laity," as it contained the calendar, certain Psalms, the Commandments, the Creed, the Catechism, the Lord's Prayer, graces before and after meals, hymns, the alphabet, etc. Cosin's book was a complete manual of devotion, simple enough for ordinary people to understand, so simple, in fact, that parts of it were used in teaching children to read. (An American descendant was the *New England Primer* published in Cambridge in 1640, an almost universal textbook for beginners.)

The book Cosin wrote was called a *Collection of Private Devotions*, in which he suggested the use of the medieval Hours of prayer in order to introduce something of regularity into one's spiritual life. His *Preface* called attention to the need of prayer supplemented by "certain Choice Sentences out of Holy Scriptures, whereby the frequency



of Prayer and Devotion is highly commended to us." Then, without referring to the Hours by their names in the Latin Breviary, as Matins, Prime, Terce, etc., he suggested certain "Pious Ejaculations" to be used: "When we first awake, At our uprising, At our apparelling, At the washing of our hands, At our going abroad, When we heare the clocke at any houre of the day, At our entrance into the Church, When we come into the Quire, When we fall down to worship and adore."

Approaching the Latin Breviary more closely, Cosin suggests prayers for all the ancient Hours, using as his all-inclusive preparation for the same the hymn from the Sarum Primer (1558), "God be in my head, and in my understanding." When he came to the Third Hour he translated somewhat freely one of the most famous of all Latin hymns, *Veni creator spiritus*, "Come Holy Ghost, our souls inspire." Written in the ninth century, this hymn which commemorates the descent of the Holy Spirit on the day of Pentecost at the third hour as recorded in *Acts 2:1-15*, is still found in Cosin's unaltered translation in our hymnals—see *Episcopal Hymnal 1940*, 217.

The original is a fighting hymn in which the author prays for divine strength to meet all assaults. Perhaps it was trust in the magic power of this hymn that led to its use when setting sail on dangerous voyages.\*

Joinville, in his *History of St. Louis*, a chronicle of the crusades, writes thus about the embarking of St. Louis' crusade from Marseilles, August, 1248:

"When the horses were inside, our master mariner called to his sailors, who were in the prow of the ship, and said: 'Is your work made ready?' And they answered: 'Aye, Sir; let the clerks and the priests come forward.' So soon as they were come, he cried to them, 'Sing, in the name of God!' And they sang with one voice *Veni creator spiritus*. And he cried to his mariners, 'Set sail, in the name of God!' And so they did." (Translation by Joan Evans in her *History of St. Louis*, p. 38. London: Oxford Un. Press, 1938.)

The *Chronicle* commends such chanting because, it says, "For at night a man goeth to sleep and knoweth not if he will be at the bottom of the sea by morning."

When the *Collection of Private Devotions* was published there was near the beginning a page named "The Printer to the Reader." This was an endeavor on the printer's part to assure the public he was on the right side of the fence and not to be blamed for anything in the

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\*An unknown monk of Salzburg wrote of it, "Whoever repeats this hymn by day or by night, him shall no enemy visible or invisible assail."

book. Here is a selection which indicates the spirit of the times:

"Such are these houres & prayers that hereafter follow; which he not now set forth for the countenancing of their Nouelties that put anie trust in the bare recital onely of a few Praiers, or place any vertue in the beadroll or certaine number of them at such and such set-hours; but for the heartie imitation of that Ancient and Christian pietie, to whom the distinction of Houres was but an orderly and vseful, no superstitious or wanton performance of their duties."

Now John Cosin had a legal right to print such a book since it was not for use in the church—in which case it would have had to be approved by ecclesiastical authority. Yet recalling the emotional voltage of the time in matters of religion, he might easily have sensed trouble ahead. William Prynne, a Puritan lawyer who had set himself up as a censor of morals and religion, at once spotted this innocent book and published a protest addressed to Parliament, *A Briefe Survey, and Censure of Maister Couzens his Couzening Devotions*. He prays that Parliament will suppress "those Popish Devotions and Arminian Treatises . . . lop off those putrid, gangrened, festered and contagious members who are like to putrify, leaven and infest the whole body of our Church. . . ." (Reference is made here to the theology of the Dutchman Arminius which the Established Church considered heretical.)

Such a bitter attack by Prynne actually appealed neither to the more cultured Puritans nor to the king's courtiers. The latter had regarded Prynne's oft-repeated attacks on the theater as a criticism of the drama-loving Charles I, so by 1634 they managed to have Prynne lose his ears in the pillory, pay a fine and suffer imprisonment during the King's pleasure. The good Mr. Cosin kept favor and was later raised to become Bishop of Durham.

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AMONG OUR CONTRIBUTORS: Dr. Joseph J. Reilly is Professor of English at Hunter College, New York City. He is a well-known authority on John Henry Newman and author of *Newman as a Man of Letters* . . . Albert Edward Bailey, a Contributing Editor of THE HYMN, is the author of the recently published *The Gospel in Hymns*, a widely-acclaimed study of hymns and their relation to historical periods and currents of thought . . . Rev. Alfred B. Haas teaches hymnology at Drew Theological Seminary, Madison, New Jersey, and has written many articles on hymns and their use in worship . . . Rev. Lester Hostetler, a Contributing Editor of THE HYMN, edited the recent *Mennonite Hymnary*, and is the minister of the Bethel College Church, Bethel, Kansas.

# THE QUESTION BOX

REV. LINDSAY B. LONGACRE, PH.D

*Note:* Beginning with the April issue Dr. Lindsay B. Longacre, an authority on hymns and composer of many hymn tunes, will answer questions pertaining to hymns and hymn tunes. Queries should be sent to Dr. Longacre in care of the Society, 297 Fourth Avenue, New York 10, N. Y. If a personal answer is desired, enclose a stamped envelope. In this issue Dr. Longacre discusses hymn tempos.

Rev. W. Scott Westerman has given us a suggestive presentation of the subject of hymn tempo experimentation in the October, 1950, issue of *THE HYMN*, and one is pleased to see such a deep interest on the part of a minister in the proper handling of congregational singing. There was one phase of the subject to which Mr. Westerman did not allude, and which I propose to consider briefly. He did not suggest that any tune might have musical rights of its own; tempos are apparently to be wholly dependent upon the "Mood-motif" of the words to which the tunes are now set. Careful study of hymn tune tempos during the Scottish Psalter Tercentenary celebrations has led me to the conclusion that there are two possible attitudes on the part of organists and choir leaders toward hymn tunes.

First, there is the organist or choir leader who likes to sing and who likes to sing tunes his own way. The determining factor here is the *feeling* or *preference* of those who do (or lead) the singing. This generally operates on the fast side—for is there not a widespread fear of "dragging hymns"—and is perhaps in agreement with the generally stepped-up tempo of present day life. We like to carry things through with life and spirit and then to get

them over with. We prefer the stimulation which comes from vigorous action. People must be more enthusiastic when they sing at a lively clip. Thus, for this type of leader, the tune tempo is determined by "the way I like to sing," and there is no reason why all tunes should not be sung that way. (I recall a meeting at which *St. Anne* and Mes-siter's *Marion* were sung at about the same tempo.) This attitude frequently treats the tune as a convenient vehicle for vocalization. Of course, the words must be considered; if too fast a tempo tends to jumble them, then obviously, one must slow down, but unfortunately, this does not happen too often. Slow or fast, the tempo is determined by the *feelings* of the *singers* or the *leaders*.

There is a second attitude which recognizes that a tune has its own proper character, regardless of the words to which it may *now* be set. If it must be hurried up or slowed down in order conveniently to serve the words for which it is not to be used, the question may well be asked whether those words are the ones for which the tune was designed by its composer, or if not the same, whether they approximate the original ones in mood and movement. It is recognized that when a tune is composed today, the composer has in mind a tempo for his tune from which



a performance should not too widely diverge. The same is true of tunes composed in other days. If a tune was composed in a day when congregational singing was deliberate and (from a modern point of view) slow, then that is the way it ought to be sung. If livelier tempos are desired, tunes should be used which were designed by their composers for the livelier performance. The point is, that a hymn tune is a serious piece of music which has its own character and its own environment. When these are not known, or ignored, the tune becomes the plaything of the performer whose standard is supplied by his own feelings. To such, the inherent dignity and profound reverence of the older tunes remain too often unrevealed.

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NEWS FROM CHINA—Word has come from our friend Bliss Wiant; in a letter dated October 18, 1950, he refers to the Society's August News Letter, every word of which had been digested, making him feel as if "I had been with you in all the various activities of the Society." Then follows a picture of campus life at Yenching University, where Mr. and Mrs. Wiant are in charge of worship music. "The Church in China," Mr. Wiant writes, "is challenged to stand up, speak out, and give an account of itself and a reason for its existence. Its function is publicly and widely acknowledged by the government. There is, of course, a new sense of national importance. Indigenous hymnology is therefore easy to propagate. We feel it is wise to foster such expression. The group of singers I have organized among my students, known as the 'chanters,' has been conducting special periods of worship in Peking churches, using nothing but Chinese material. The congregations learned

the native tunes very quickly, becoming deeply interested, and boys and girls who ordinarily are restless in church sat spellbound as we went from one hymn to another. The leader explained every number before it was sung, telling the background of both words and music. This is spreading the gospel of good music as well as that of the Lord Himself."

Mr. Wiant points out in his letter that there are enemies aplenty on the campus, but that there is a determination on the part of the Christian students to speak out and to remain true to the high calling of Jesus Christ. He continues, "I have a choral group of nearly one hundred which is learning every chorus in *The Messiah*. Our music department is larger than ever. We are fortunate in having a new instructor, Mr. William Gilkey, trained at Harvard and the Juilliard School of Music..."

It is heartening for us in America to know that the splendid work of the Wiants is continuing and that they are using the techniques acquired from the best teachers this country affords. A post-script to the letters tells of the Wiants' plan to return to America in 1952, and of their eagerness to renew friendships with the members of the Hymn Society at the Annual Meeting. (That meeting will be the Society's thirtieth anniversary.) R. L. M.

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HYMN OF THE MONTH—The First Methodist Church of Westfield, New Jersey, Richard R. Alford, Minister of Music, publishes an attractive sheet containing the "Hymn of the Month Schedule" with the hymns for concentration listed and with well-edited notes about each hymn. The 1950-51 selections represent a fine catholicity of taste: "O Splendor of God's Glory," "How Lovely is Thy Dwelling-

place" (Scottish Psalter of 1650), "Hail to the Lord's Anointed," three Wesley hymns, "Life of Ages Richly Poured," and Herbert's "Let all the World." A number of church musicians have systematically attempted to enlarge their congregational hymn selections, and the emphasis of a monthly hymn does pay rich dividends in more enthusiastic and intelligent use of the hymnal. Mr. Alford and the Westfield church are to be commended for excellent promotion of hymn singing.

## Editor's Column

The October, 1950, issue of *THE HYMN* carried Dr. Leonard Ellinwood's article in which he set forth his thoughts on the pertinent subject of hymn tunes indexing. The response to his article from our readers has been considerable, and the interest shown is indicative of the pressing need for both a one-volume, concise Tune Index, as well as a comprehensive work on the lines of the *Zahn Die Melodien der deutschen evangelischen Kirchenlieder*.

Two members of the Hymn Society of America are presently engaged in the preparation of Tune Indexes. The Reverend Emery C. Fritz has for a number of years been compiling a one-volume index, based on about thirty contemporary hymnals. Mr. Fritz' vision of a volume suitable for use by clergymen and organists, available at a suitably reasonable price was endorsed by the Society's Executive Committee, and upon adoption of Mr. Fritz' work as a Tune Index of the Society, a committee was appointed to consult with him and to advise in the preparation of the Index. A two-page progress report was included in the 1949 Summer News Letter of the Society.

Dr. Robert Sanders, Chairman of the

Department of Music in Brooklyn College, was the musical editor of *Hymns of the Spirit*, and from that experience, in subsequent years, he has been gathering data for a comprehensive Tune Index, somewhat similar to that projected by Dr. Ellinwood. Dr. Sanders is indexing the tunes which appear in about 130 American hymnals of the past century and a half. His material is housed in the Music Library at Union Theological Seminary, and work is progressing steadily toward completion of this great task. Its publication will naturally entail an immense expenditure of money, and will be a worthy achievement.

Mr. Fritz and Dr. Sanders are engaged in greatly needed research, and both men have gone ahead at considerable personal sacrifice and expense to gather the necessary material and to sort it into pertinent categories. Every member of the Hymn Society ought to be aware of the work these men are doing and to know of the outstanding contribution which each is making to the field of American hymnology.

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"THE AGE OF THE WESLEYS" was the theme of the Sixth Annual Hymn Festival of the First Congregational Church, South Haven, Michigan. Rev. Lawrence Tenhopen prepared a carefully selected script containing notes about the various hymns and the work of the Wesleys, and the church's Junior and Senior Choirs led the congregation in a very comprehensive selection of Wesley hymns from the Methodist Hymnal. The subdivisions of the Service were: "Praise to God's Holy Son," "Hope for the Discouraged," "Pure and Spotless Let Me Be," "To Serve the Present Age," and "Christ Has Opened Paradise."



## Notes from the Executive Secretary

We are now collecting facts about the summer schools and conferences on church music next summer, and will gladly share such information. Do you know organists and choir directors who would employ part of their summer vacation in such training? In years past many churches in Scotland have paid the expenses of their "chief musicians" to attend carefully set-up regional summer conferences for organists. The next issue of *THE HYMN* will carry a list of the places where special summer training may be undertaken.

The Scottish Psalter Festival held at Fifth Avenue Presbyterian Church, New York, November 12, 1950, made a fine conclusion to the metropolitan celebration. It was fully reported in the December issue of the *Diapason*.

Several elements in the service combined to make it memorable. The guest adult choirs were most effective; the youth choirs which were heard alone, the brass obbligato, and above all—the singing of nearly 2,000 people both in unison and harmony—were impressive. The conducting of Judson Rand was firm and inspiring. A high-light of the Service was the "Meditation" on Scottish psalm tunes composed by Harry Gilbert, organist of the church (who was recently honored on the thirtieth anniversary of his service at the Fifth Avenue Church).

Such a service is the result of competent planning and promotion. It could be duplicated in any large community where a few experienced people have the opportunity to bring available resources together. These resources to exist, and in a score of our cities there have been stirring interdenominational hymn festivals. The American

Guild of Organists has been a valuable partner in many of these services through its local Chapters, and community-wide ministerial groups have placed a high value on such cooperative enterprise. I hope our readers will consult us about planning and promoting festivals to celebrate the landmarks of the hymnic heritage of the Church.

We have received a number of requests for literature included in our latest listing (October 1950). The books mentioned in it are in steady demand and we aim to keep them in stock for prompt delivery. Those who desire to complete their files of the older material would do well to order the desired items without delay. Those members who joined the Society at any time in 1950 are entitled to the publications issued during the year of their election, and if they have not received the 1950 materials, they are requested to let us know at once.

A "Visitors' Book" has been inaugurated in our office, Room 61, 297 Fourth Avenue, New York. A glance at it reveals that a good proportion of those who signed it also signed an application blank for membership. We greatly appreciate these visitors. Many problems are faced and some are solved, and the visitors usually take away with them interesting materials from our shelves, surely to their benefit, as well as ours.

REGINALD L. McALL

*Editor's Note:* On August 29, 1950, Mrs. Reginald L. McAll passed away after a long invalidism. Herself a musician, Mrs. McAll was a friend of Miss Perkins, and was devoted to the work of The Society from its commencement.



## Hymn Society Mailing Information

All publications of the Society are mailed from the Headquarters, 297 Fourth Avenue, New York 10, New York. In order that the accuracy of mailing records may be maintained, members should notify the Society immediately of any change of address.

The address of *The Hymn Society of America* is 297 Fourth Avenue, New York 10, N. Y., and the telephone number is GRamercy 5-3475. All applications for membership, literature orders, requests for information about the Society and its publications, and information about use of copyrighted hymns should be directed to this address. Correspondence with the President, *Rev. Deane Edwards*, and the Executive Secretary, *Dr. Reginald L. McAll*, should be sent directly to the Society Headquarters.

Membership dues, contributions to the Society, and letters pertaining to financial matters should be addressed to the Treasurer, *Miss Edith Holden*, Rock Ridge, Greenwich, Connecticut.

Correspondence related to the editorial aspect of THE HYMN should be sent to *Mr. George Litch Knight*, West Side Presbyterian Church, Ridgewood, New Jersey.

Hymns and hymn tunes for appraisal should be addressed to *The Hymn Appraisal Committee of The Hymn Society of America*, 297 Fourth Avenue, New York 10, New York. A stamped reply envelope should be enclosed.

Information about hymn festivals, special musical services, or matters of general hymnic interest should be sent to Dr. McAll at the Society Headquarters.

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## Ohio Chapter Officers

CHAIRMAN: Samuel T. Burkhard, 264 W. Kanawha Ave., Columbus, Ohio; SECRETARY: Marie Neumann, 927 McPherson Ave., Cincinnati, Ohio; TREASURER: Mabel Zehner, 828 Claremont Ave., Ashland, Ohio; MEMBERS OF EXECUTIVE COMMITTEE AT LARGE: (Past Presidents) Prof. Louis H. Diercks, Ohio State University, School of Music, Columbus, Ohio; Rev. W. Scott Westerman, First Methodist Church, 18th Street and Bryden Road, Columbus 5, Ohio; REGIONAL VICE CHAIRMEN: *Central*, Prof. Wilbur Held, Ohio State University, School of Music, Columbus, Ohio; *Southwest*, John W. Ulrich, 533 Purcell Ave., Cincinnati, Ohio; *Northwest*, John Dietz, 119 Glenwood Road, Rossford, Ohio; *Northeast*, Rev. W. Frederick Miller, 201 Wick Ave., Youngstown, Ohio.